

# MUSICAL GAZETTE

An Independent Journal of Musical Events.

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.

VOL. II., No. 42.]

SATURDAY, OCTOBER 17, 1857.

[PRICE 3D.]

## Musical Announcements.

### ROYAL LYCEUM THEATRE.—

Under the joint management of Miss Louisa Pyne and Mr. W. Harrison.

Lessee . . . . Mr. Charles Dillon.

Fifth Week of the English Opera Season.

Production of IL TROVATORE.

On Monday and Thursday will be repeated Auber's opera, *THE CROWN DIAMONDS*. Catarina, Miss Louisa Pyne (who will introduce Benedict's Aria, "The Skylark," and Rode's celebrated Air with variations); Don Henrique, Mr. W. Harrison.

On Tuesday and Saturday, *MARITANA*. Miss Louisa Pyne, Miss S. Pyne, Mr. W. Harrison, Mr. Weiss, Mr. F. Glover, &c.

On Wednesday (for the first time) and Friday, will be produced Verdi's celebrated opera, *IL TROVATORE*. Characters by Madame Caradori, Miss S. Pyne, Miss M. Prescott, Messrs. F. Glover, Wallworth, Edmonds, and Augustus Braham.

Concluding each evening with a farce.

Conductor . . . Mr. Alfred Mellon.

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Stage Manager, Mr. E. Stirling. Assistant Acting Manager, Mr. William Brough.

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Post Office Orders should be made payable to JOHN SMITH, Strand Office, and addressed No. 11, Crane-court, Fleet-street, London.

Payment of subscription may be made in postage stamps if preferred.

## THE MUSICAL GAZETTE

SATURDAY, OCTOBER 17, 1857.

PUBLIC amusements and recreations are an absolute necessity. It is equally important that there should be some responsible censorship presiding over the public amusements and recreations of the people. One would be inclined to regard these self-evident truths as unquestionable. Each, however, finds opponents; and the conduct of the magistrates as to casinos, and other places of public amusement during the past week—a report of which appears in another part of our paper—has evoked opposing champions on either side. On the one hand, we have the canting puritanical portion of the press affirming that religion consists in abstinence from everything interesting to a human being, and forcing on us the creed that it is the duty of mankind to reduce existence to a dull routine of mechanical duty. The recreations and amusements these gentlemen offer are not quite those which jaded humanity appreciates. They consist, for the most part, of uncharitable and scandalous vituperation on public platforms; or they may be found in the still more elevating, interesting, feminine, and profitable cruelties of a muffin-worrying tea-table cabal; or where Christian ladies and gentlemen play battledore and shuttlecock with the character of their friends and fellows;—"Where," as Sterne says, "they rise punctual to the appointed hour of prayer, leave the cruel story half untold till they return, and, on their knees, thank Heaven that they are not as other men, and that they have been enabled to perform the duties of the evening in so exemplary a manner."

Ranged on the other side we have a still more rabid portion of the press. Men who believe, or at least assert, that there should be no interference whatever in the amusements and recreations of the people. No matter what the amusements may be, or how conducted, or what may be their tendencies and their results, people are to have any and every amusement their fancy may dictate, or which may be provided for them by the pernicious and demoralized minds of others. This, however, is a freedom never yet possessed by any community, and we should be sorry indeed to see such a principle established in this country.

With regard to those who object to public amusements, if they be honest they are ignorant—if they be not ignorant they are hypocritical. Either they do not know what human nature is, and what are its requirements, its dispositions, and its aspirations; or, they know all this, and they seek pharisaically to set themselves up as something better than their fellows. In the one case, they do wrong to venture an opinion on what they do not understand; in the other, they exhibit a mercenary and hateful hypocrisy.

Let us suppose for a moment the public amusements of London to be at once suspended. Have these people ever thought

what would become of the population? The residents of the metropolis are compelled to live a different life to those of the country. Public amusements are the sole recreation which can be enjoyed by a vast number of even the more monied classes in London. Incessant toil occupies the day. The hours of evening are on their hands, when the brain is frequently too fatigued and excited for study, and when to remain in their chambers is an impossibility. Add to these the twenty thousand visitors who are said to arrive daily in London for the transaction of business, in a land of strangers. What are they all to do with themselves? Imagine this mass of persons denied the intercourse of society, and debarred from entering any place of intellectual public amusement. We desire no worse friendship for those who decry Theatres and such like entertainments, than to be forced to parade the streets of London, night after night, under such circumstances. One night's promenade would certainly teach them, practically and forcibly, that public recreation is an imperative requirement of society.

But we would not leave the necessity of our public amusements on such low ground as this. A great writer has said, "Recreation is essential to man—recreation is not being idle, but easing the wearied part by change of pursuit." No persons evidence the truth of this more than the people of this metropolis. Though labour may be indispensable, it is by no means consonant with the physical or moral nature of man that he should, like an ass in a mill, apply himself solely to bodily exertion from week's end to week's end. The people must and will have recreation; and if a sensuous and intellectual recreation is not to be had, they will enter upon the vicious and the sensual. Do we find the hours of those not sufficiently educated or refined to enjoy the Theatre or the Concert-room, passed in "the bosom of their families?" Are they not rather spent in intoxication, and in the lowest and most degrading debaucheries? In agricultural districts the habits of the people are different, but so also are their pursuits. The agricultural labourer, "clod" as he is regarded, has a far more varied occupation and intellectual exercise of his judgment and discretion than many of the inhabitants of large towns. The latter, by the principle of division of labour, have been reduced to mere machines, and their undeviating and unremitting attention to a few mechanical processes leaves their minds comparatively unoccupied. When, therefore, mechanical labour is at an end, the mind demands its labour also. But the mind sympathizes with the jaded body. It will not exercise its tired companion with abstract study. It seeks amusement which mind and body can enjoy; and if there were not public amusements, the gin-palace and the tap-room would be much more patronized even than now.

Amongst public amusements, where shall we find any at the same time so thoroughly recreative and refining as the Concert-room and the Theatre. The latter especially has always been the favorite recreation of the masses. When boxes are empty, pit and gallery are full. If the "upper ten thousand" withdraw themselves from the Drama, the "unwashed" are constant in their affection. Lately, there has been a marked improvement in the Dramas represented, and who shall say what humanising influences they may not have had upon the minds of those who might not be approached by other means.

One great advantage in the Drama is, that we see both sides of the picture. In real life we see only one. In the world, the murderer, the gambler, the hard-hearted, the tyrannical, see only their victims. On the stage they see also themselves. In life they frequently know nothing, or at least see nothing, of the misery they entail upon others. On the stage, the whole crime



and its consequences are laid open. Lessons of the most healthful kind are read of violated affections and friendships, of deceits and frauds, of ruin and destruction of mind and estate, and the tear of sympathy is wrung from the eyes of those who we might have fancied hardened to the extreme of obduracy. It is not too much to assert that many a picture has been brought home to the heart, and many a good resolution taken at the Theatre.

But, important as public amusements must be considered, we cannot allow that they should be unrestrained. And from their unbridled licentiousness, we think scarcely any amusement could be found so thoroughly demoralizing as the Casinos. The argument adduced by their supporters is, that the people are not to be debarred from dancing, if they prefer it to other recreation. But who are they that dance at these places? Are they the "people," rightly so called, and as the world understands the term? The Casinos are frequented, on the male side, by fast men, "gents," loose apprentices, and blacklegs; and, on the female side, by the courtezans of the metropolis. We readily grant the refining influence of female society. It softens men's manners, and elevates their minds. But will any man gravely tell us that this is to be effected by dancing with a courtesan? It will be a new era in ethics to prove that a Cyprian revel is conducive to virtue. There may be now and then an undebauched mind to be found in the Casino, but therein consists an increased iniquity. The association of the young and untainted with the vicious and the fallen may be the tactics of a voluptuary; but is very properly discountenanced by the magistracy. It is very well to talk of dancing as a healthful and invigorating and harmless recreation. It may be so in itself. But it ceases to be so when men take the most depraved of the other sex as partners. Its antiquity may be pointed to, we may be told of the time when young men danced with the maidens in country villages. So they did, and so may they again. But it was with the virtuous, not the vicious; with those who daintily exhibited their maiden charms, not with those who flauntingly and unblushingly betrayed their fall. We may readily take it for granted that when grey-headed parents watched the joyful circle round the Maypole, it was not with courtezans their sons were dancing.

We believe, therefore, that the granting of licences to these places is perilous to the morals and social interests of the community. We consider that the magistrates have taken a course which will meet with the cordial support of all well-wishers to the people. Whether we regard it in the cause of morality or in its malign influence upon the interests of Music or the Drama, it is a source of real gratification to know that a crusade has commenced against these dens of debauchery.

#### CRITICAL JUDICATURE OF THE PRESS. POPULAR FAVOURITES.

*Sir Pretzel Plagiarist.*—The newspapers! Sir, they are the most villainous—licentious—abominable—infernal—not that I ever read them—no, I make it a rule never to look into a newspaper. Critic.

(Continued from page 483.)

PRIDE and the lust of power are, it seems, the same scourge to their possessor, whether of a gifted or ungifted mind, whether he be a Rousseau or a Ceuci, for he who should assert the madness of the one and deny that of the other must certainly want either charity or discernment.

The following remarks on Lord Byron are from Mr. Leigh Hunt's account of him:—

"Perhaps he may have had something in little, of what was brought on the Roman Emperors, in great. . . . He went on between

excessive confidence and resenting doubt, alternately lording it over the public and sulking in a corner. I have no doubt that he was, at times, jealous of everybody who interested the public."

Listen again! no comfort, on any terms, with the self-idolater:—

"If you contested a claim or allowed him to be right in a concession, he could neither argue the point nor really concede it: he was only mortified, and would have his revenge. Lastly, if you behaved neither like his admirers in general, nor in a sulky disputations way, but naturally, as if you had a right to your joke and your independence, he thought it an assumption, and would perplex you with all the airs of an insulted beauty. . . . We have been told of authors who were jealous of beautiful women because they divided attention. I do not think Lord Byron would have entertained a jealousy of this sort: he would have thought them too much occupied with himself. But if the beautiful woman had been a wit, or had drawn a circle round her pianoforte, he would inevitably have been so. With men, I have seen him hold the most childish contests for superiority—so childish indeed, that had it been possible for him to have divested himself of a sense of his pretensions, they would have presented something of the conciliating simplicity of Goldsmith. If Lord Byron had been a man of address, he would have been a kinder man. He never forgave you nor himself for his deficiencies in this respect: by any means, fair or foul, he was to make up for the difference, and, with all his exactions of conventional propriety in others, he would set it at naught himself in the most remarkable manner."

He had a horror of madness coming upon him; and had he lived to feel the approach of age, and to witness the decline of his celebrity, some frenzy, like that of Rousseau, might certainly have been the consequence.

There is, in the works of the late Mr. Crabbe, a poem called "The Newspaper." It is, no doubt, a terse and forcible exposure of the vicious parts of the public prints of the time, and may have passed seventy years ago, when it was written, for the piece of lofty musing that it claims to be; but a few extracts will show the true nature of the writer's philosophy. He is speaking of the newspaper columns:—

"Last in these ranks, and least, their art's disgrace,  
Neglected stand the muse's meanest race.  
Scribblers who court contempt, whose verse the eye  
Disdainful views, and passes swiftly by:  
This poet's corner is the place they choose,—  
A fatal nursery to an infant muse."

Why so? Thomas Moore used to say that there were now to be seen every day in the papers, verses that would have made a reputation five-and-twenty years ago: a pretty plain proof that a newspaper is, after all, no such "fatal nursery" to an infant muse—but let that pass.

"Hapless the lad whose mind such dreams invade,  
And win to verse the talents due to trade;  
Curb then, O youth, these raptures as they rise,  
Keep down the evil spirit, and be wise."

This is the true carking, close-hearted, "mind-your-business" doctrine by which the youthful trader is taught that letters are the high road to ruin.

"I know your idle day-dreams, and the snare  
Hid in your flow'ry path, and cry "beware."

Thus, while your clerical poet\* is a privileged day-dreamer, the poor apprentice or shopman must pin his imagination, like a bad shilling, to the counter, and be left to find relief in dicing, drunkenness, and profligacy.

"Ye gentle poets, who so oft complain  
That foul neglect is all your labour's gain,  
That pity only checks your growing spite,  
To erring man, and prompts you still to write."

"Gentle poets"—"foul neglect"—"pity to erring man"—such is the half-maudlin, half-mouthing delusion by which a man tries to hide his wounded vanity from himself—but now appears the cloven foot of the philosopher.

\* Mr. Crabbe was a clergyman.

"I too must die, and PAY to see my name  
Hung in these dirty avenues to fame."

So, then, the poet himself was once among the "scribblers who court contempt," and was, moreover, willing to pay for this gratification to his vanity. Mr. Crabbe, finding that the editors would not allow him to hang up his name gratis in their "dirty avenues to fame," retires to publish his rhymes in volumes, and throw dirt at his brother scribblers of the newspapers. Turn a prostitute into an honest woman, and there is no one who will rate at her old trade with more vehement indignation and contempt.\* An excuse might be found for all this in the youth of the writer when he published the poem, had he not, five-and-twenty years after, reprinted it, with an express intimation that he had not outgrown the delusion which prompted it. Lord Byron hated the newspapers because they did not teem with paragraphs about himself, his doings, and his whereabouts. Mr. Crabbe seems to have written under the influence of the same frantic self-reflexion. These poet-philosophers remind one of the story of Goldsmith stopping in the street to look at Punch, and wondering how people could admire such a thing while he stood by unnoticed.

"I happen to have had a personal acquaintance with some of these jealous votaries of the muses," says the late Mr. Hazlitt, "and that is not the likeliest way to imbibe a high opinion of the rest. Poets do not praise each other in the language of hyperbole. . . . I cannot say that I ever learnt much about Shakspeare and Milton, Chaucer and Spenser, from these professed guides; for I never heard much about them. They were always talking about themselves and each other. . . . Poets are not ideal beings, but, like the commonest of the people, have their prose sides."

One of the most remarkable instances of the vanity of an author was that of Cumberland, to whose self-love the only parallel on record is that of the memorable Archbishop of Grenada.† Cumberland went by the name of "the man without a skin." Sheridan's well-known sketch of him in the character of Sir Fretful Plagiary is by many taken for a caricature; but this is a mistake. One of Cumberland's sons was present at the first performance of *The Critic*, and, although ignorant of Sheridan's intention, recognized his father at once, in the character of Sir Fretful.‡

"Dangle.—Egad, he allows no merit to any author but himself.—That's the truth of it; tho' he's my friend.

"Sneer.—Never. He's as envious as an old maid verging on the desperation of six-and-thirty. Then, the insidious humility with which he induces you to give an opinion of any of his works, can be exceeded only by the petulant arrogance with which he is sure to reject your observations."

Here we have the very picture of "Gil Blas" and the Archbishop:—

"Then his affected contempt for all newspaper strictures, though, at the same time, he is the sorest man alive, and shrinks like scorched parchment from the fiery ordeal of true criticism; yet he is so covetous of popularity that he would rather be abused than not mentioned at all. . . . Poor Sir Fretful! now will he go and vent his philosophy in anonymous abuse of all modern critics and authors."

Cumberland's vanity remained unmitigated by age: when upwards of seventy, this hoary-headed worshipper of himself

\* A man may denounce sexual vice (and speak the truth of it too) for no better reason than that his *bonnes fortunes* have been unequal to the lofty dreams of his vanity: and of this kind is the inspiration of the above poem, which is, in fact, little else than an effusion of spleen and mortified pride, because the writer could not induce people to turn from their daily business and pursuits to listen to him and his verses. Those who have read this gentleman's early poems are not likely to take them up a second time. His latter works are better, and the best testimony to his talents was given by Sir Walter Scott, who, during his last illness, used to have Crabbe read to him, as his favourite author.

† See "Gil Blas."

‡ See Mudford's "Life of Cumberland."

was thrown into a paroxysm of rage at seeing young Betty, the Roscius, pass by him in a carriage with a lady of high rank.

It is to the honour of the "divine art" that, although it affords instances enough of the same vanity among its most gifted votaries, yet these examples are neither of such frequent occurrence nor of such morbid excess as occur among the votaries of the sister arts. The imperious Handel, who would unscrupulously help himself to the ideas of his brother artists, and then (if report speaks truly) rate at those whom he had plundered, was singularly open to fair criticism, from whatever quarter it might come, and would listen to it without self-reflexion or mental reservation of any sort. Haydn and Mozart, the twin stars of modern music, appear to have been remarkably free from this self-enamoured fanaticism. Not so Beethoven, who, with his ferocious will and constitutional timidity,\* was another instance of the unhappy monomania so often found to accompany genius.

(To be concluded in our next.)

## Metropolitan.

### ROYAL SURREY GARDENS.

The position of this unfortunate company, in a pecuniary point of view, has for some weeks past engrossed the attention of the public, and what with proceedings in bankruptcy, shareholders' meetings, and creditors' meetings, the public appetite for scandal has been well nigh satiated. Statements have been industriously circulated containing charges of the gravest character against the directors, but those who were in any way acquainted with their business habits knew how utterly false these statements were, and regretted their lengthened silence under such unjust expressions. They have, however, at length spoken out, and the report they have just issued and their conduct at the meeting held at the King's Arms, Palace-yard, Westminster, clearly prove that they are only open to the charge of over "confidence" in certain quarters in the manner of conducting the undertaking, and the sanctioning of a lavish expenditure in consequence. A pamphlet, entitled "Facts and Documents relating to the reverses of the Surrey Gardens Company, by a pensive shareholder," has been circulated within the last few days amongst the shareholders. It partakes of a semi-official character, and contains statements which, if true, completely turns the tables on those who have been the loudest declaimers against the directors; and the persons to whom they relate are bound to set themselves right with the shareholders before they proceed further with their opposition. The pamphlet in question endeavours to show that much of the present pecuniary embarrassments of the company arises from the expensive character of the musical arrangements, and blames the directors for sanctioning them. In proof of this, a comparison of the expenditure for music and the gross receipts are given. Amongst the former, there is a charge of £500 a-month during the season, salary to M. Jullien (whether at the Gardens or in the provinces, in which latter case the directors pay his substitute), and from £240 to £270 a-week to the band. The gross receipts are as follows:—

"May 11, 1857.—The season commenced at this date with an oratorio, the loss on which to the company was between £70 and £100.

\* When the French surrounded and besieged Vienna in 1809, Beethoven (according to Ries, one of his intimate associates at the time), on hearing the guns, hid himself, in uncontrollable terror, in a cellar. The reader may, if he pleases, contrast this with the conduct of Haydn (then on his death-bed) on the same occasion. A bombshell burst at his door. The dying musician, starting from his bed, exerted and exposed himself to place his household in safety. (See Hogarth's "Life of Haydn.") Beethoven, we are told, was fond of abusing Haydn, whether personally or professionally we are not informed. To professional sneers he had certainly small right, and to personal ones, as it seems, no better. There were few who could hold comfortable intercourse with Beethoven. If the reader will turn to Schindler's life of him, he may be satisfied of this *usque ad nauseam*.



Receipts—May 12, £37 5s. 7d.; May 13, £69 2s.; May 14, £60 3s. 8d.; May 15, £61 16s. 5d.; May 16, £76 4s. 6d.; May 18, £68 14s. 7d.; May 19, £59 0s. 6d.; May 20, £80 17s. 3d.; May 21, £39 18s. 11d.; May 22, £63 10s. 3d.; May 23, £54; May 25, £76 1s. 9d.; May 26, £72 6s. 1d.; May 27, £60 9s.; May 28, £83 14s. 6d.; May 29, £57 4s. 7d.; May 30, £84 10s. 11d.; June 1, £244 15s. 3d.; June 2, £148 1s.; June 3, £87 1s. 9d.; June 4, £119 18s.; June 5, £112 19s.; June 6, £60 17s. 6d.; June 8, £33 18s. 2d.; June 9, £11 17s. 4d.; June 10, £87 10s. 1d.; June 12, £177 11s. 4d. Total for the above twenty-seven nights, £2,202 8s. 10d.; average per night during Jullien's presence, £81 10s. 6d.

"June 28 to July 1.—The festival now took place, and a profit was realized on it.

"Jullien's Absence.—The Guides.—The Guides were engaged at a weekly salary of £200, and their travelling expenses backwards and forwards. The arrangements were all made by Jullien, and the receipts were:—July 1, £27 6s. 2d.; July 2, £89 8s. 6d.; July 3, £91 2s. 4d.; July 4, £27 17s. 2d.; July 6, £61 10s. 6d.; July 7, £103 11s. 9d.; July 8, £131 18s. 9d.; July 9, £109 12s. 3d.; July 10, £121 9s. 7d.; July 11, £87 14s. 8d.; July 13, £71 6s. 3d.; July 14, £230 19s. 7d.; July 15, £153 18s. 9d.; July 16, £69 19s. 4d.; July 17, £130 13s. 4d.; July 18, £49 12s.; July 20, £159 15s. 4d.; July 21, £29 3s. 4d. Total for the above eighteen nights, £1,755 19s. 7d. Average per night, £97 11s. 1d. Mr. Sims Reeves and other artists were engaged for a few nights about the middle of July, which accounts for the rise in the receipts.

"Jullien returned on July 22.—Receipts: July 22, £127 19s. 4d.; July 23, £114 7s.; July 24, £95 2s. 2d. Total gross receipts, £337 8s. 6d. Average per night, £112 9s. 6d.

"July 25 and following nights.—The Seacole Fund, which was a loss to the gardens.

"July 31.—Receipts: July 31, £83 4s. 5d.; August 1, £57 13s. 9d.; August 3, £129 9s. 10d.; August 4, £120 18s. Total, £391 6s. Average per night, £97 6s. 6d.

"Alboni, at £50 per night.—Receipts: August 6, £140 1s.; August 7, £84 3s. 7d.; August 8, £44 5s. 6d.; August 10, £132 10s. 4d.; August 11, £93 5s.; August 12, £156 5s. 6d. Total, £650 10s. 11d.: average per night, £108 8s. 6d., leaving a heavy loss.

"Mr. Beale and M. Jullien then took the gardens, giving one-fifth of the receipts."

The other portion of the pamphlet is devoted to Mr. Coombe and his agitation, the tenor of which, and the extracts given from that gentleman's letters to the directors place him in an awkward position as a disappointed place-hunter, rendering it imperative that he should exculpate himself from the charges made against him. At the meeting last week, that gentleman said he had not had time (from a copy not having been sent him) to peruse the document, but that from what he had seen the extracts from his letter had been garbled, and that if the whole of them were read, they would give the thing a different complexion. Mr. Coppock, however, replied that Mr. Coombe's letters were on the table, and could be seen. Probably the report of the committee of investigation will set this and the other matters in dispute right, and that ultimately a course will be adopted that will prove satisfactory to all parties, and save the property.

#### RÉUNION DES ARTS.

The first *soirée* of the winter season took place at the Beethoven Rooms on Monday last, having been postponed from the previous Wednesday. The rooms were pretty well attended, and the audience seemed to enjoy the music exceedingly. They bestowed the warmest applause upon the songs of Madame Borchardt and Herr Deck, a *duo* by the same artistes, M. Paque's violoncello solo (*La Traviata*), and the pianoforte solos of Herr Gollmick, who played two of his compositions. Miss Theresa Jefferys sang an English adaptation of Mozart's "Dove sono" very creditably. It was a charming song to choose, but it is not quite within the powers of this industrious young lady. Herr Richard Deck is the possessor of a most agreeable baritone voice, of great compass, and particularly flexible. His three French songs pleased vastly.

There was a trio by Aloys Schmidt, in which Herr Goffric was violin, and a quartett of Haydn's, in which Mr. John Day was second violin, and Mr. Witt tenor. Mr. Day also played a violin solo. The vocal music was accompanied by Mr. Frank Mori.

#### MR. HULLAH'S CONCERTS.

These concerts, which ranked among the very best of the last London season, are now about to be resumed. The invariably excellent character of the programmes entitles them to a high position in the musical world, and the very moderate rate of admission is a commendable feature, while the re-announcement of "season tickets" for the series argues that the experiment of last year was successful; and we may conclude that "Mr. Hullah's Concerts" will be one of the established musical institutions of the metropolis.

The concerts, eight in number, will take place on the third Wednesday in every month, and the first is fixed for Wednesday next, when Mendelssohn's *St. Paul* will be performed.

The chorus will consist, as before, of the members of Mr. Hullah's First Upper Singing School, and the following list is a guarantee that the orchestra will be most efficient:—

#### FIRST VIOLINS.

Mr. BLAGROVE (Principal),  
— BANISTER,  
— BEZETH,  
— CARRODUS,  
— W. H. HILL,  
— LE JEUNE,  
— MORI,  
— TOLBECQUE,  
— ZERBINI.

#### SECOND VIOLINS.

Mr. WATSON (Principal),  
— W. BLAGROVE,  
— CALKIN,  
— COLCHESTER,  
— LE JEUNE,  
— MARSHALL,  
— NEWSHAM,  
— PERRY,  
— A. SIMMONDS,  
— T. WATSON.

#### VIOLAS.

Mr. BOILEAU,  
— TRUST,  
— WEBB,  
— WESLAKE,  
— ....

#### VIOLONCELLOS.

Mr. G. COLLINS (Principal),  
— AYLWARD,  
— G. CALKIN,  
— GUEST,  
— W. F. REED.

#### DOUBLE BASSES.

Mr. HOWELL (Principal),  
— MOUNT,  
— REYNOLDS,  
— SEVERN,  
— ....

#### FLUTES.

Mr. ROCKSTRO.

— CHAPMAN.

#### OBOES.

Mr. NICHOLSON,  
— CRISHOLM.

#### CLARIONETS.

Mr. MAYCOCK,  
— BADERLY.

#### BASSOONS.

Mr. HAUSER,  
— NOBBS.

#### HORNS.

Mr. MANN,  
— STANDEN,  
— HAYWARD,  
— WATERSON.

#### TRUMPETS.

Mr. ZEISS,  
— WARD.

#### TROMBONES.

Mr. WEBSTER,  
— HORTON,  
— WINTERBOTTOM.

#### SERPENT.

Mr. STANDEN.

#### DRUM.

Mr. HORTON.

#### LONG DRUM & CYMBALS.

Mr. SEYMOUR.

ORGANIST . . . Mr. E. J. HOPKINS.

#### THE HANDEL STATUE.

From an account which has been published by the Halle Committee for erecting a monument to Handel, the proposal does not seem to have been taken up with much enthusiasm in the native country of the composer. At Halle, 1200 thalers were subscribed, and considerable sums at Brandenburg, Tübingen, Schwerin, and Genthin, and promises of good sums are sent from Berlin, Cologne, Stuttgart, and a few other places. Reliance will chiefly have to rest for the completion of the fund on the exertions of the London Committee, of which Sir George Smart is the acting secretary. The monument, of which a statue of Handel forms the prominent feature, is designed by Heidel, of Berlin, and the model is said to be much admired both as a likeness and a work of art.

#### THE LONDON SACRED HARMONIC SOCIETY.

Commenced the winter season on Monday last, at Exeter Hall, with two works new to a London audience—Handel's oratorio, "Belshazzar," and Dr. Elvey's Worcester Festival anthem, "Sing, O heavens." The principal vocalists engaged were Miss E. Hughes, the Misses Wells, Mr. Cummings, and Mr. Lawler, all of whom acquitted themselves to the satisfaction of a numerous and highly respectable audience, consisting of the subscribers and friends of the Society. Mons. Tolbecque was the leader, and Mr. Surman the conductor.

## M. JULLIEN'S CONCERTS.

We have just heard that these entertainments are not to be given at Drury-lane Theatre next month, as contemplated. The Drury-lane Committee have objected to the holding of a *bal masqué* in that house, and M. Jullien's management has been forced to fall back upon Her Majesty's Theatre, which we suppose will now be duly desecrated by the contemptible exhibition which the Drury-lane directors have very properly condemned.

## CRYSTAL PALACE.

Mr. S. J. Noble and Dr. Steggall have performed on the great organ this week.

To-day a "representation" of the entire system of water-works takes place at 3 o'clock. There are sufficient autumnal floral beauties to render a trip to the Palace and Park most agreeable.

The following is the return of admissions to the Crystal Palace for six days, from October 9 to October 15:—

		Admission on Payment.	Season Tickets.	Total.
Friday	Oct. 9 (1s.)	976	153	1,129
Saturday	" 10	1,693	633	2,326
Monday	" 12	2,518	221	2,739
Tuesday	" 13	2,395	278	2,673
Wednesday	" 14	2,305	335	2,640
Thursday	" 15	1,765	226	1,991
		11,652	1,846	13,498

## Opera.

LYCEUM.—We have no novelty or re-production to report this week, *Maritana* and *Norma* have been predominant, the *Crown Diamonds* making its appearance on Wednesday only. If the *Crown Diamonds* had been done twice to *Norma's* once, we should have thought it would have been better.

## Theatrical.

HAYMARKET.—On Monday evening Miss Sedgwick appeared as Constance in the *Love Chase*. Not without much of the ability which her previous performance in the *Lady of Lyons* had led us to expect, there is in her portrait of Constance both less to praise and more to censure. The latter scenes were her best, and certainly displayed here and there a fair portion of spirit and *naïveté*, but it is clear that she has a good deal to unlearn, and has not yet got rid of the trammels of her country training. As in her *Pauline* there was too much weeping and sobbing, so in her *Constance* there is a like over-indulgence in laughter. This was the chief defect of her performance, for it pervaded it throughout. The fair *débütante* will succeed better in serious parts. Mrs. Marston's *Widow Green* is easy and true, and probably the best the stage possesses at present. Time has touched this lady so gently that, with half a dozen daughters grown up, she keeps the field gallantly, and still looks positively handsome, even by the side of Mrs. Buckingham White, who received a cordial welcome on her return to her old post here, although the part of *Lydia* is not one that is best suited to her.

PRINCESS'S.—This theatre opened for the season on Monday last, with *The Tempest*, which retains its place in the bills. The house, not earlier than was requisite, has been re-decorated in a lighter style, and a new "Shaksperian" drop-scene of great beauty has elicited the nightly admiration of visitors.

## Theatres.

## PRICES. TIME OF COMMENCEMENT, &amp;c.

ADELPHI.—Private Boxes £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, from £1 1s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit 2s. Gallery 1s.; Upper Gallery, 6d. Children half-

price. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 6s. each; Dress Circle, 5s.; Upper Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d. Second Price—Dress Circle, 3s.; Upper Boxes, 2s.; Pit, 1s.; Lower Gallery, 1s. Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

LYCEUM.—Private boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d.; stalls, 6s.; dress circle, 5s.; upper boxes, 4s.; pit, 2s.; gallery, 1s.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

SADLER'S WELLS.—Boxes, 2s. and 3s.; Pit, 1s.; Gallery 6d. Doors open at half-past 6, commence at 7.

SOHO.—Stalls, 3s.; Boxes, 2s.; Pit, 1s. Half-price at 9 o'clock.

STRAND.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7.

STANDARD.—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 1s.; Centre Circle on First and Second Tier, fitted up quite private, 2s.; Gallery, 6d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

SURREY.—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6, commence at half-past. Half-price at half-past 8.

## CHORAL SERVICES

On October 11, being the eighteenth Sunday after Trinity.  
ST. PAUL'S CATHEDRAL.

CHANT.	SERVICE.	ANTHEM.
M.—Purcell in G.	Patrick in G.	By the waters of Ba- bylon. } Boyce.
A.—Henley in E.	Barrow in F.	

## CHAPEL ROYAL, ST. JAMES'S.

M.—Turle in D.	Ouseley in A.	God is our hope. Greene.
E.—Dupuis in F.	Ditto.	Sing praises. Croft.]

## ST. GEORGE'S CHAPEL ROYAL, WINDSOR.

M.—Crotch in F.	Gibbons in F.	Lord, for thy tender. Farraut.
E.—Skates in E.	Ditto.	Ascribe unto the Lord. Travers.

## TEMPLE CHURCH.

M.—Hayes in C.	Boyce in C. Sanctus, &c., Jomelli.	By the waters of Ba- bylon. } Boyce.
E.—Flintoft.	Cooke in G.	Thy word is a lantern. Purcell.

For October 18.

## ST. ANDREW'S, WELLS STREET.

M.—Alecck in Bflat.	Boyce in C. Tenor anthems	How lovely are the } Mendel-
Crotch in F.		messengers. } sohn.
A.—Cooke in F.	Goes in E.	O love the Lord all } Ouseley.
E.—Ditto.	King in F.	ye his saints. }
		In Jewry is God known. Clarke.

LINCOLN'S-INN CHAPEL is closed until November.



## LEGAL.

## MIDDLESEX SESSIONS.

On the 9th instant Mr. Simpson's application for the renewal of the license for music and dancing for Cremorne Gardens was proceeded with.

The Bench consisted of over thirty magistrates. Mr. Pownall was in the chair.

Mr. Edwin James, Q.C., Mr. Bodkin, and Mr. Poland, instructed by Mr. Pawle, appeared for Mr. Simpson; Mr. Serjeant Ballantine, Mr. Metcalfe, Mr. D. Keane, and Mr. Cole, on behalf of the Vestry of St. Luke's, Chelsea, to oppose.

Mr. James said his friend would commence, as they appeared in opposition.

Mr. Serjeant Ballantine said that would be so, and he should request that the petition for the renewal of license and that of the vestry in opposition be read.

Mr. Maude, the deputy clerk of the peace, accordingly read them. That of Mr. Simpson set forth that he had been the proprietor of Cremorne Gardens seven years, during which time 2,500,000 persons had visited them; that he had expended upon the property more than 30,000*l.*, and given employment to between 200 and 300 persons, and that there were no police complaints against the management. The petition against stated at length the grounds of opposition to be that, by Cremorne being kept open until early hours of a morning, property in the vicinity had been greatly depreciated in value; that the women and men who were there until the closing disturbed the rest of the inhabitants by the noise and brawls they created in the streets; that women of bad character were upon the free list for admission to the gardens; and that the gardens being kept open until 4 o'clock in the morning had a most demoralizing influence, for which reason they prayed that the license might only be renewed upon such conditions as would ensure the closing of Cremorne by 12 o'clock. The petitioners disclaimed any wish to interfere arbitrarily with Mr. Simpson and his interests.

Mr. Serjeant Ballantine stated that he appeared on behalf of a public body who had thought it their duty to come to this Court to complain of Cremorne Gardens, which, as he should produce evidence to prove, had been conducted so as to become a public nuisance and an evil. After 12 o'clock the gardens were open again, after they had been cleared of those who took their children and friends for amusement. After 12 o'clock came that which the petitioners asked the Court to protect them and the public from. Cabs full of women were flocking down to the gardens, not a decent one among them, and the place became the nucleus of a particular class of females, and drinking and dancing were carried on until 3 and 4 o'clock in the morning; and when they did leave, the highways were crowded with these women and the men they were in company with, romping, shrieking, shouting, and rioting, according to the temper they might be in. That was what was complained of. The Chelsea vestry were not acting in opposition to what were really rational and innocent amusements; they were content to submit to a certain amount of inconvenience and annoyance even, but they did object to a state of things which was destroying their neighbourhood; they were appealed to as the governing body of the parish, and came to the Court which originally granted the license to ask for a remedy for such a state of things, which the Court could easily apply.

The witnesses were then examined.

Mr. Ashby, upholsterer, of Oxford-terrace, King's-road, Chelsea, stated that his house was about 100 yards from Cremorne, and he had lived there since March last. He had observed the class of persons frequenting the gardens. In the afternoon, and up to about 9 in the evening, the class of persons seemed to be very respectable, but there was a change after that hour. The fireworks usually went off about 11, and respectable persons who frequented the gardens then left. When the Cremorne season was on he made his bedtime very late, for it was no use to go to bed if he could not sleep for the noise of cabs driving to and from the gardens up to 3 in the morning, and the singing, shouting, and screaming of men and women leaving the gardens. He had tried to let his house or sell it, but persons who had applied to him had objected that it was too near Cremorne, and he had been unable to let it in consequence. He bought the carcass of his house in September, 1855, and finished it. He

then tried to let it, but as he could not, he went to live in it himself.

Cross-examined.—He had been to Cremorne once in this year, and in 1855. He gave 80*l.* for the carcass of the house, and had laid out altogether upon it about 400*l.* He made that outlay after he had been to Cremorne, and knew the sort of entertainments that were given. Never complained to Mr. Simpson or to the police, but did to the vestry, in consequence of a handbill which was circulated asking persons who had complaints to make against Cremorne to send them to the vestry, and he then sent in a statement of the persons who declined to take his house from its proximity to Cremorne.

Mr. Elliot, of No. 5, Oxford-terrace, deposed to the noisy conduct of men and women leaving Cremorne at hours from 12 o'clock to 3 in the morning. He was a builder, and estimated the depreciation in the value of house property in the neighbourhood of Cremorne at one-third at least, the result of the nuisance arising from what took place outside the gardens. He knew nothing of what took place inside. He had tried to let his house, but could not, and one or two of his friends whom he had offered it to said that they would not live there if they could have it for nothing. One great feature of the nuisance was the squabbling of cabmen taking fares to and from the gardens after midnight.

Cross-examined.—Bought his house in 1850; and he knew how near it was to Cremorne, but he was not aware then of what a nuisance it was. He had been to the gardens twice, once in 1851, to see the representation of the Siege of Sebastopol. He had not complained to any one.

Many other witnesses were examined, their evidence being in the main the same as that given above. They stated that there was a general depreciation in the value of property throughout the parish of Chelsea, but more particularly in the neighbourhood of Cremorne. One stated that he complained to Mr. Simpson of Sunday music being given in the gardens, and the answer was that he would discontinue that when the government discontinued that in the parks.

The Chairman said, as there was not, and, in fact, could not be any objection to rational amusement at reasonable hours at Cremorne, he thought, after the evidence that had been laid before the Court, that the learned counsel on either side might confer with Mr. Simpson, with the view of an arrangement being entered into so that no one should be admitted to the gardens after 12 o'clock.

Mr. Serjeant Ballantine said he was happy to hear that suggestion from the chair, and was not only ready to act upon it, but to adopt it on behalf of the vestry.

Mr. James said what fell from the Bench was entitled not only to respect but to consideration, and he would therefore ask the indulgence of the Court for a quarter of an hour to confer with his learned friends and Mr. Simpson.

Mr. Tubbs, magistrate, said he should oppose any restrictions being imposed upon Mr. Simpson which were not authorized by the law.

The Bench granted Mr. James's request, and that gentleman and those with him and the learned counsel on the other side and Mr. Simpson retired. After a short absence they returned, when

Mr. Serjeant Ballantine said they had not been able to arrange the matter, although it had been suggested to Mr. Simpson that the opposition would be withdrawn if he submitted to the same condition as was observed at Highbury Barn and the Eagle—viz., to close at 12 o'clock; that was all the vestry required.

A number of other witnesses were then examined. They were mostly residents of the neighbourhood of Cremorne, and they complained of the noises and disturbances occasioned by persons leaving the gardens at hours subsequent to 12 o'clock at night, by which their rest was broken. Evidence was given that the property in the neighbourhood of the gardens had decreased in value.

Mr. James, in addressing the Bench, said he did so with no little anxiety, not with respect to the result of the application for the renewal of Mr. Simpson's license, but the interests which that gentleman had involved in this discussion. He had laid out a capital of 30,000*l.* on this property. His licenses had been renewed year after year, both by this Court and the magistrates of the division, without the shadow of a complaint being made before either with respect to Mr. Simpson or his management of

Cremorne, and the question of the refusal of this license was one for the earnest and serious consideration of the Bench. The case got up for the opposition was enormously exaggerated in the first place. Riot, tumult, and debauchery, it was said, had taken place in the streets, and it was attempted to make Mr. Simpson responsible for it; but upon what ground could he be made responsible? Not any more than the proprietor of a theatre could be held responsible for what people might do after leaving his establishment after the conclusion of the performances. With respect to diminution in the value of property, Mr. Simpson was the largest ratepayer in the parish; he had spent 30,000*l.* on his property, and had brought business to the neighbourhood. In conclusion he would say, the police were in the gardens every night; they had not dared to call one as a witness. He should call no evidence, but would appeal to the absence of such evidence on the other side. If Cremorne was a public nuisance, let it be indicted, and the properly constituted tribunal of the country could determine whether it was a nuisance or not.

Mr. Tubbs, chairman of the Kensington division, said he felt it his duty to attend to support Mr. Simpson, with whose conduct the licensing magistrates were entirely satisfied. There had never been a complaint against him. He hoped this Court would grant his license as readily as that below granted his spirit license. If necessary he should move that the license be unconditionally granted.

This was seconded.

Mr. Woodward moved, as an amendment, that it be a condition of the license that no person be admitted to the gardens after 12 o'clock at night, those admitted prior to that hour to be allowed to remain as long as the proprietor thought fit.

This was seconded.

Mr. Armstrong made a few observations, hoping that if the license were granted the discussion of that day would not be without effect.

The Chairman put the amendment, which was negatived, and the license was granted without condition, by 18 votes to 8.

Robert Richard Bignell applied for a renewal of the license for music and dancing for the Argyll Rooms, Windmill-street, Haymarket.

Mr. Edwin James, Q.C., Mr. Bodkin, and Mr. Sleigh appeared in support of the application; Mr. Ballantine and Mr. Metcalf opposed on the part of the rector, vestrymen, churchwardens, overseers, and governors and directors of the poor of the parish of St. James's, Westminster.

The petitions for and against the renewal of the license having been read,

Mr. Serjeant Ballantine said he was instructed by the authorities of the parish of St. James's, Westminster, to appear on their behalf to oppose the renewal of this license. In this case he had, on the part of the parish, to claim protection from the Bench against one of the greatest evils that ever existed in the capital of any country. It appeared, from the petition which had been presented by the parish, that Mr. Bignell originally came to the Court under a false representation, for it was not M. Laurent, but Mr. Bignell, who was then the proprietor, and, although M. Laurent was put forward, Mr. Bignell was the only person who was to be benefited by the granting of the license. He professed that his object in obtaining the license was to give first-class music and first-class concerts, and the Bench, in granting the license, never dreamt for a moment of such things as had arisen, or that the house could be visited by such characters as he should have to prove. The place, instead of being used to improve the character of the people, was solely resorted to by gay women, who went there to pursue their trade, and he did not believe that one respectable woman was ever seen within its walls.

Evidence was then called to prove the facts detailed by the learned counsel, the witnesses being a superintendent of police and two inspectors, who proved that the place was resorted to by improper characters, that as soon as they left the Casino they became a nuisance to the neighbourhood, and that offences brought under the cognizance of the police had greatly increased since this place had been opened.

Mr. Edwin James then addressed the Court in support of the applicant, Mr. Bignell, and said that if they agreed with Mr. Serjeant Ballantine in the grounds he had set forth for opposing this

license, it would in effect be to make Mr. Bignell responsible for the vice which existed in the whole of the metropolis.

The Chairman then put the question, and the license was refused by a large majority, there being only three hands held up in its favour.

The Court sat again on Monday morning at Clerkenwell, and proceeded with the new applications for licenses for music, and music and dancing, under the statute 25th George II., cap. 36; Mr. Pownall in the chair. There were 96 applications for the license for music, and 11 for that for music and dancing, and several of these were refused.

The counsel engaged in various cases were Mr. Bodkin, Mr. Metcalf, Mr. Ribton, Mr. Sleigh, Mr. Giffard, and Mr. Poland.

In opposing one of the applications,

Mr. Bodkin (who was instructed by Messrs. Allen for the parochial authorities of St. Ann's, Westminster) observed that the recent disclosures, as to the state of some of the principal thoroughfares and places of public resort in the Metropolis seemed to indicate that the time had arrived when the lamentable state of things in this respect made it incumbent upon the Government to consider whether the evil could not be controlled by arrangements analogous to those of continental cities, where, probably, in proportion to the population, there was an equal, if not greater amount of vice and depravity; but where any revolting exhibition of barefaced profligacy in the public streets was unknown. The learned gentleman concluded by expressing an earnest hope that a subject of such pressing and vital importance would not be thought undeserving the attention of the magistracy of a metropolitan county.

A license was granted for music and dancing to the St. James's-hall Company, in the names of Earl Granville and Mr. Baring, as trustees, for the St. James's-hall, Regent-street. For music only to the Island Queen Tavern, Hanover-street, Islington; the Rosemary Branch Tavern, Shepperton-street, Islington; the Victoria Tavern, Grove-road, Bethnal-green; the Prince of Wales Tavern, Bonner's-road, Victoria Park; the Cosmothea Exhibition-rooms, 27, Bell-street, Edgeware-road; Pollard's Waxwork Exhibition-rooms, 159, Edgeware-road; the Edinburgh Castle Tavern, Mornington-road, Regent's Park; the Globe, Elizabeth-street, St. George's; the Marquis Cornwallis, Old Ford-road, Bow; the Old Three Colts, Old Ford-road; the Three Neats' Tongues, Pearl-street; the Cherry Tree, St. Leonard's-road, Bromley; the Assembly-house Tavern, Kentish Town; the Victoria Tavern, Boundary-road, Hampstead; the Rose and Crown, High-street, Bromley; the North Pole, New North-road, Islington; the Bell, Fore-street, Edmonton; the Abbey Tavern, St. John's-wood. For music and dancing to Henri Laurent, for the Philharmonic-rooms, Newman-street, Oxford-street; the Assembly-rooms, Mansell-street, Goodman's-fields.

## Provincial.

**AIRDRIE.**—An evening concert took place at the Music-hall, on Monday, October 5th, on which occasion the Misses M'Alpine, Miss Grace Alleyne, Mr. Husk, and Mr. Cook were the vocalists; with Mr. Allwood, violin, and Mr. A. W. Banks, who very ably performed the office of pianist. During the evening several pieces were encored. Miss M'Alpine sang "Bonnie Prince Charlie" to perfection, and, amid a hurricane of applause, was compelled to repeat it; with her sister in Glover's pretty duett the "Rhine Maidens," a similar compliment was paid, when they introduced the old favourite air "Annie Laurie." Miss Margaret M'Alpine had to repeat her Scotch song, "Come off to the Moors." Miss Alleyne was very successful with her song, one of which she had to repeat, "Lo, here the gentle lark." Mr. Cook had to repeat his comic song; and the concert seemed to give great delight to all present.

**LINLITHGOW.**—An evening concert took place at the Town-hall, on Tuesday, October 6th. The artistes were, the Misses M'Alpine (engaged from London), with Mr. Husk and Mr. Cook, as vocalists; violin, Mr. Allwood, and Mr. Banks, pianoforte. The programme contained nothing worthy of particular notice. One song was re-demanded with enthusiasm—"Dinna ask me 'gin I



lo'e ye," by Miss Margaret M'Alpine, when she sang with great spirit "Come off to the moors." The spirited directors of the Glasgow Concerts have engaged the above artistes for a tour of several weeks, when they will sing at all the principal towns of Scotland.

LEEDS.—The second People's Concert for the season was given in the Music-hall on Saturday evening last, when a full attendance again greeted the labours of the Recreation Society, under whose auspices these popular concerts are conducted. The performers were, Mrs. Lockey, Miss Banks, Mr. Lockey, Mr. H. Buckland, vocalists; Mr. H. Blagrove, Mr. R. Blagrove, Mr. Aylward, and Mr. Spark, instrumentalists. Mrs. Lockey, the accomplished contralto, gave genuine delight by her exquisite singing of the favourite aria from Gluck's *Orfeo*, "Che farò," and by her simple rendering of a Jacobite song. That charming unaffected duett, by Romagnesi, "The Exile Home," was given by Mr. and Mrs. Lockey with true feeling, and although we are opposed to encores generally, yet we certainly felt great pleasure in listening to a repetition of the duett on this occasion. Miss Banks, who made her first appearance in Leeds, succeeded in favourably impressing the audience. Her only solo, "Lo, here the gentle lark," with Mr. Blagrove's violin obligato accompaniment, was very warmly encored. She possesses a sweet and well-cultivated soprano voice; and, although Miss Banks does not outwardly exhibit any animation in her style, yet the taste displayed in the expression of words and ideas is sufficient to stamp her an artiste of great merit. We were surprised and disappointed that Miss Banks should have selected, or taken part in, that hackneyed and stupid duett, "The Syren and Friar," when so many vastly superior compositions are extant. Mr. Henry Buckland is a respectable and careful basso; but neither his voice nor his ability entitles him to a place with the other vocalists of the touring party. Of the instrumental portion of the concert, the most noticeable features were Mr. Henry Blagrove's violin fantasia on airs from *Les Vêpres Siciliennes*, Mr. R. Blagrove's concertina solo, on Scotch airs, and Mozart's G minor pianoforte quartett, which was finely executed by Mr. Spark, Messrs. H. and R. Blagrove, and Mr. Aylward. The concert was altogether of a first-class order, notwithstanding which the usual cheap prices of admission (1s., 6d. and 3d.), were adhered to.

MANCHESTER.—MONDAY EVENING CONCERTS.—The fourth concert of this series took place last Monday evening, the room being crowded to excess. The artistes were Miss Armstrong, Mr. Suchet Champion, and Mr. Delavanti. Miss Armstrong, who is a decided favourite with the Manchester public, was well received, it being her first appearance this season. We should like to see this young lady display a little more animation in her singing; it would have rendered the ballad "Home, sweet home," more effective, and better deserving the encore awarded to it. Mr. Suchet Champion's singing of Handel's exquisite song, "Love in her eyes," at once proclaimed him the true musician. This, with his beautiful voice and unaffected style, could not fail to win for him the hearty applause of his audience. We highly commend this gentleman in his choice of songs: he pays the public a decided compliment in choosing sterling compositions before the tinsel too often selected. By the way, Mr. Banks, the conductor, has conceived rather original ideas as to the time and accompaniment of the above-mentioned song: a few of his extempore *arpeggios* might be dispensed with. Mr. Delavanti, as usual, delighted his audience, and received repeated and well-deserved encores. The choruses were effectively given. We understand Mrs. Sunderland, the queen of Yorkshire song, is engaged for next Monday evening.

MONMOUTH.—Miss Bessie M. Waugh's annual concerts (morning and evening) took place on Thursday last, when her friends and supporters gathered round her in strong force, the audiences numbering about 250, and comprising all the principal families in the town and neighbourhood. The programme was well varied, and very attractive. The artistes engaged by Miss Waugh on this occasion were Miss Cole, of London, Miss Clowes, of Newport, and Mr. Carpenter, of Hereford. Miss Waugh experienced a very hearty welcome on coming forward to play Mendelssohn's lovely *concerto* in G minor, her version of which was highly commendable, and elicited warmer applause than is generally accorded at morning performances. Miss Cole was very successful in the beautiful *scena* "Softly sighs;" as also in the ballad "Madeline," which was encored. Mendelssohn's duetts, "Oh, wert thou in the cauld blast," and "I would that my love," were nicely sung

by Miss Cole and Miss Clowes. Mr. Carpenter pleased much in the patriotic song, "England, England! glorious name;" as also in the song, "A bandit's life is the life for me." Miss Waugh was encored in a fantasia on airs from *Oberon*, as also in a popular Irish melody, with variations, by Brinley Richards, when she substituted a fantasia on airs from *R. Trovatore*. The concert concluded with Wallace's *Cracovienne*, performed by Miss Waugh with an accuracy and brilliancy which quite astonished and delighted the company. The fair performer had the great advantage of a very fine-toned grand pianoforte, by Kirkman and Sons, selected expressly for these concerts. All present wished for a repetition of such excellent music, and highly commended Mr. Waugh for his judicious arrangements on this as well as on previous occasions.—(*Monmouthshire Merlin*.)

OXFORD.—The Professor of Music, Sir F. A. Gore Ouseley, has given notice that the classes for the practice of vocal music will meet this term as usual in the music-school on Tuesdays and Fridays, at 2 o'clock, the senior class under the Choragus commencing on Tuesday, October 20, and the junior class under the Corypheus on Friday, October 23. All who intend to join the classes, as well as those who have hitherto done so, are requested to call on the Choragus, 29, Holywell-street, on Monday, October 19, between the hours of 2 and 4, to make the terminal payment, and enter their names in his book.

STOCKTON-ON-TEES.—A concert was given on the 5th inst., by Mr. William Stephenson, organist of Trinity Church, when the following distinguished artistes made their first appearance before a Stockton audience, viz.:—Mesdames Rudersdorff and Amadei Messrs. C. Braham and Thomas, vocalists; Herr Molique, violin, and Signor Randegger, conductor. Mr. Thomas sang "Non piu andrai," with much spirit, and displayed his fine voice to great advantage throughout the evening, especially in the concerted pieces. Mr. C. Braham sang an air from *La Traviata* with feeling, but his after efforts were marked by a slight hoarseness; nevertheless, he was encored in his father's song, "The death of Nelson." Madame Amadei made a very favourable impression. Her lovely mezzo soprano voice was very effective in the air "Nobil Signor," for which she obtained a well-merited encore. Madame Rudersdorff was in glorious voice, and gave "Robert toi que j'aime" with thrilling effect; and in the beautiful ballad, "She wore a wreath of roses," raised the audience to a pitch of enthusiasm which has not before been seen in Stockton. She, however, wisely declined to repeat it, having had to do double duty in almost all her previous efforts. Herr Molique played with exquisite taste and great skill, and was deservedly encored in one of his solos. Signor Randegger was everything that could be desired as an accompanist. We must not omit to mention two or three of his sparkling compositions, which were well received, particularly a duett for two sopranos, delightfully sung by the ladies, and which was re-demanded. We cannot conclude this notice without thanking Mr. Stephenson for the treat he has afforded the lovers of good music in this locality; and we sincerely hope that many more such entertainments are in store for us.

WINDSOR.—The members of the Windsor and Eton Royal and Glee Madrigal Society have announced that the third season of subscription concerts will commence early in November. The programmes are to consist of glees, madrigals, and part-songs, interspersed with songs, duetts, trios and (occasionally) instrumental solos. The concerts are to take place at the Town-hall, under the direction of Dr. Elvey, and the local talent, which is chiefly of the masculine gender, will be aided by lady vocalists from London.

## Reviews.

REFLECTIONS ON CHURCH MUSIC: for the consideration of church-goers in general. By CARL ENGEL. London: GUSTAV SCHEURMAN & Co.

We have done Carl Engel's book apparent injustice, for it has long been on our table, and should have been reviewed long since. The truth is, however, that each time we have turned to these "Reflections," our own have taken such a wide sweep that we have found the utmost difficulty in confining them within the necessary bounds. The subject of church music must awaken extremely mixed emotions in the breast of everyone

who loves either music or the church. He will feel his spirit soar as he remembers the divine harmony which has thrilled his soul: he will feel indignation as he calls to mind the fearful howlings he has heard called worship. He will remember how particular and hypercritical we are in the matter of operas and concerts, and our carelessness of our music in the assembly of the Most High. He will call to mind our extreme musical sensibility during six days of the week, and our obliviousness of that jargon of sound with which we insult the Deity on the seventh. He will dream in ecstasy of the sublime hymns of the masters of ecclesiastical music; and he will turn to the discordant scream and the nasal twang, the white caps and tippets, and the fustian and corduroys, which so many regard as the fittest vehicle for transmitting thanksgivings to heaven.

Music, which nowhere occupies its legitimate position as an art, arrives at its lowest pitch of degradation in the church. The leading of the thanksgivings and praises of a congregation of Christians, one would naturally suppose to be a most honourable and dignified privilege. Yet congregations of Christians usually hand this over to those who, musically or intellectually, are the least qualified for the task: to those who, but for the charity of the parish, would be totally uneducated. It is easy to understand the cashiering of music altogether from public worship; but it is extremely difficult to imagine why it is considered that heaven values our praises in proportion to their discordancy. If, in the drawing-room, we consider it necessary to do our best, how is it that, in the church, we consider it necessary to do our worst? It is a remarkable fact that, taking the two extremes of rhythmical music, we should find the best in the casino and the worst in the church.

We have said that music, as an art, nowhere occupies its legitimate position. We shall take an opportunity of inquiring more particularly into this, and of suggesting the remedy. But the cause we take to be, the utter ignorance of the majority of the people on the subject and mission of music—an ignorance so abandoned that people are unaware how ignorant they are. Young ladies in society conceive it necessary to sing a little, but their extremely retiring habits make them shrink from exhibiting any great proficiency in what they undertake; and the necessity imposed upon them of subduing all semblance of emotion effectually secures them from making much of any song they attempt. Ask a young gentleman to sing in society, and he will inform you he cannot sing, and that with a peculiar simper, as though ignorance of music was a peculiar merit. Yet either of these classes consider themselves perfectly qualified to pronounce upon music as authoritatively as though they had carefully studied it their whole lives. But, of course, the young gentleman, who thinks it a merit to be powerless in the execution of music in a drawing-room, never thinks of opening his lips in the church; and the young lady, who bleats in the drawing-room, bleats more faintly, or not at all, in church. Let us not be misunderstood. There are many drawing-room exceptions in the young lady tribe. Besides, we may admire the bleating of the lambs in the drawing-room, because young ladies have other accomplishments besides singing; and because music is an accommodating art, and, by sympathy and sentiment, indifferent sounds become pleasing when emanating from pretty lips. But this consideration gives no immunity to children in charity livery to howl and wheeze through a psalm tune; nor is there any sentiment, that we are aware of, in white caps and tippets, nor blue jackets and corduroy—the only harmonious qualifications which these children are known to possess. We think—and other people agree with us—that music is a science, and that singing is an acquirement not to be attained without study and effort. Clergymen appear to think differently. Place a child one week in a charity-school, and, with or without a voice, he becomes a singer; and is accordingly ranged in a front row of the gallery, as though with the intention of making the music as harsh and discordant as possible.

We have hastily referred to some of the difficulties which environ the subject of church music; and, ere long, we will refer more at length to what may be done in the matter. Carl Engel has not hit on these and other difficulties which stand in the way of improvement. He has taken more a musician's than a practical view. He presupposes throughout his work a certain present capacity in the congregation. If he has found this, we beg to state he has been more fortunate than ourselves. What he does say, and what he recommends, we will refer to in a second notice of his interesting book.

#### TWO MOVEMENTS FOR THE ORGAN. BY CHAS. EDWD. STEPHENS. (Scheurmann and Co.)

These movements, like the more bulky collection of Miss Stirling, to which we devoted some space and attention, should have been published separately. Their difference in style is wide enough; but people ought not to be forced to buy two things for the sake of one. Contrast is not sufficient charm in the present instance to induce a person to lay out twice as much money as he need do. No. 2, "*Andante Pastorale*," is so very far superior to No. 1, "*Adagio non troppo*," that it is a thousand pities No. 2 cannot be obtained separately. We trust the publishers or Mr. Stephens will at once remedy this. It is but to alter the price on the title-page, and to number them 1 and 2, and the thing is done.

The movements are arranged, as all organ music should be arranged, with pedal *obbligato*. No. 1 opens with a unison passage, *ff*, of four bars, which has the disadvantage of resemblance to a phrase in a march of *La Donna del Lago*. It is succeeded by a like number of bars of soft harmony. Then comes the unison in the major, followed by the same harmony as before (major). Then the unison again (this time in the minor), two or three concluding chords, and page 1 is concluded. In page 2 we have a melody for a solo stop (not defined), with a sustained bass, and a *poco staccato* accompaniment. This melody is a very stiff affair; there is an air of white neckcloth about it, and it does not seem at all at its ease. We now have a mere repetition of the first page, a little variety being provided by directions for the unison to be played on the swell manual, and the harmonies on the great organ, *ff*, with pedal bass. The conclusion of page 1 is adopted, with a little prolongation, for the conclusion of the movement. For the production of a careful and skilled musician, we rarely meet with so unmeaning a *moreau*. It is correctly written, and evidences the author's acquaintance with organ effects, but there has been too much aim at effects which should always be sparingly employed. Unisonous and chromatic writing should be very cautiously indulged in: of the former we assuredly in this case have a superabundance.

No. 2 is a charming movement; Spohr-ish, fluent, melodious, unpretending, and excellently adapted for the organ. We advise every organist to put himself in possession of this "*Andante Pastorale*," and we again call upon Messrs. Scheurmann and Co., or Mr. Stephens, to publish it separately. We shall hope to receive a copy within a week of this suggestion.

We are pleased to observe that Dr. Steggall, one of our most accomplished metropolitan organists, included the second movement in the selection of music which he performed yesterday upon the Crystal Palace organ.

#### TRANSCRIPTIONS FOR THE PIANOFORTE. By J. F. LEESON. (Hime and Addison, Manchester.)

##### No. 1. Scherzo in E, Steibelt. Capriccio in B Minor.

Mr. Leeson is entitled to much praise for bringing forward, in a modern form, the works of so excellent a writer for the pianoforte. Steibelt's compositions are indifferently known in this country, and we know that some of his best sonatas are not to be procured, except by express order of a foreign publisher. The two little pieces before us are of a tolerably easy character, and appear to be adapted for young students, who will find plenty of "tune" in both the *Scherzo* and *Capriccio*, and will like them better, unless they have a radically bad taste, than the stupid little operatic fantasias, with which, like rice-pudding, they are eternally regaled at school.

Mr. Leeson should not have put his own name at the top of the first page, and Steibelt's at the bottom. In continuing the publication of his "Transcriptions" he will be kind enough to attend to this.

##### "THE LIFE OF HANDEL." By Victor Schœlcher. Trübner and Co.

(Continued from page 490.)

The famous *Coronation Anthems* were written for the Coronation of George the 2nd, the year before the close of the Royal Academy (Italian Opera). These anthems are seldom heard, and the performance of three out of the four is confined to our Cathedrals. The other, the most familiar, "*Zadok, the priest*," is



performed with orchestra, but very rarely. It obtains its chief popularity with small choral societies. We are surprised that "My heart is inditing" is never performed. It has not the remarkable grandeur of "Zadok, the priest," but it is a work of great beauty, and the chief chorus is very melodious. Whether the "Jo l'udia" in Donizetti's *Tasso* was taken from this chorus we cannot pretend to guess, but the opening phrases are identical. The air in question is one of the most beautiful of Donizetti's, and the melodious character of Handel's composition may therefore be imagined.

Handel now (1729) became that infatuated being, an operatic lessee. The loss of £50,000 by the directors of the Royal Academy was not sufficient to deter the sanguine Saxon from making an experiment on his own account, and he took the Haymarket Theatre, in conjunction with Heidegger, for a term of three years. He engaged a German basso, Gottfried Reimschneider ("there being none worth engaging in Italy!"), and a small company of Italians, the only name with which we moderns are familiar being Signora Strada. The first opera represented was *Lothario*, followed by *Parthenope*, *Porus*, *Rodelinda*, *Rinaldo*, *Esio*, and *Sosarme*.

The Academy of Ancient Music gave the first public performance of *Esther*. Handel appears to have considered it a piece of impertinence for any one to perform his music without his sanction, for in three weeks after this representation, he advertised that *Esther*, revised by him, and with several additions, would be given at the King's Theatre, Haymarket.

Our limited space compels us to defer our remarks upon Handel's operatic career until next week.

#### ORGAN.

Mr. Willis has lately completed an organ for the church of Harburton, near Totness, which contains the following stops:—

##### GREAT ORGAN, CC to F.

Open Diapason.....	16 feet.	Fifteenth .....	2 feet.
Dulciana (C) .....	8 "	Sesquialtera (3 ranks) .....	
Stopped Diapason .....	8 "	Clarinet (C) .....	8 "
Principal .....	4 "	Trumpet .....	8 "
Twelfth .....	3 "		

##### SWELL, C to F, KEYS to CC.

Double Diapason.....	16 feet.	Principal .....	4 feet.
Open Diapason .....	8 "	Oboe .....	8 "
Stopped Diapason .....	8 "		

##### PEDAL, CCC to F.

Open Diapason (wood)..... 16 feet.

##### COUPLERS.

Swell to great.  
Great to pedal.

Three composition pedals.

The scheme of this organ, prepared by Mr. Angel, of Exeter Cathedral, would appear to call for no particular remark, except that we may indulge in our usual grumble about the introduction of the double diapason into the swell, to the exclusion of a strong reed. The oboe, for the exquisite voicing of which we would award great praise to the builder, is, from its peculiar and proper delicacy, unfitted for joining in the effects which are generally produced by the full swell.

The great organ voicing is irreproachable in its way. Great power has not been sought, but the intention of the builder has evidently been to make the 8 and 4 feet stops of a sort of medium between the great and choir quality.

Thus the stopped diapason, dulciana, and principal, when combined, form quite a mild choir organ, and, for purposes of accompaniment, in the absence of a flute, this is of vast importance. Strong voicing, or winding, is of essential service when the congregation is large, or the organ is stowed away beneath an arch, but in such a case as Harburton, where we must needs suppose there will be no confinement of tone, the chastened quality of the chief stops in the great organ will be exceedingly grateful. We must add that the remainder of the organ is in strict keeping with the small combination which we have instanced, the twelfth and

fifteenth being of moderate strength. It is almost needless to remark that a considerable accession of power is gained by means of the sesquialtera and trumpet, which fully redeems the instrument from any charge of too great an approximation to the quietude of a chamber organ. The clarinet deserves a word for its delicacy and sweetness, even when used without a flue stop.

The pedal keys are on the radiating and elevated principle, which has for some years been adopted by Mr. Willis. The pedal action is of peculiar construction. If we recollect rightly, from a somewhat hasty glance at this department, the rollers and other long action are dispensed with, and their place supplied by small trunks, starting almost from the very point of the pedals, so that every pedal pipe is "conveyanced." This plan appears to us very advantageous, as dispensing with much of the noise that has hitherto appeared inseparable from pedal action, besides contributing to the pleasantness of the touch, and the punctuality of articulation.

## Foreign.

### PROPERTIES AT THE THEATRE FRANCAIS IN PARIS.

Each time that the Théâtre-Français gives the *Marriage de Figaro*, the public may remark, in the third act, the splendid arm-chair placed on the raised estrade where Count Almaviva renders justice. The chair, handsomely carved, brilliantly gilt, covered with rich crimson velvet, and ornamented with gold lace, is an historical object. It was the chair of state which decorated at the Palais-Royal the saloon of Philippe Egalité, as prince of the blood, and it still bears the crown and arms of the house of Orleans. The performers of the Théâtre-Français received it as a present from King Charles X. Another arm-chair, less splendid in appearance, but more remarkable in reality from the associations connected with it, appears always in the *Malade Imaginaire*; and tradition declares that it was the very same in which Molière himself sat in playing the part of Argan. When towards the end of the last century the Théâtre-Français was installed at the Odéon, a terrible fire broke out in 1799. The great anxiety of the performers was about Molière's chair, and one of the scene-shifters, named Pontus, volunteered to risk his life to save it. He accordingly dashed into the flames, and being perfectly well acquainted with all the passages of the theatre, he succeeded in reaching the store-room in which it was placed. He threw it out of the window, and got safely back. Curious enough, the chair fell without being broken! The fire had burst out after the first representation of *The Envieux*, a comedy in five acts, by Dorvo, which, although well written, had failed to succeed. The author, in a great passion, accused the actors of having formed a league against him. "I wish that theatre was burned down!" cried he; and by a strange chance in two hours after the house was in flames. Being heard to utter this not very charitable wish, he was arrested and subjected to a severe interrogatory, but he had no difficulty in proving that he had nothing whatever to do with the destruction of the building. Another curious "property" of the Théâtre-Français is the bell which is heard in the first act of *Don Juan d'Autriche*, it having been one of those which, on August 24, 1572, gave the signal of the massacre of St. Bartholomew. The church of St. Germain l'Auxerrois then possessed three bells of different sizes, which responded to the signal given from the neighbouring palace. During the first revolution, these sanguinary bells were sold, and a founder, named Flaubon, purchased them. He disposed of the smallest to the performers of the theatre for the first representation of *Edouard en Ecosse* of Alexander Duval, in 1801. Another detail relates to the costume of such austere severity which M. Geoffroy wears in the character of Philip II. It was most scrupulously studied and composed by Achille Deveria for the Duke of Devonshire, who wore it once at a court ball in England. On learning that Geoffroy was about to create the part of Philip II. in *Don Juan d'Autriche*, his grace sent the dress to him, with a handsome sword and a collar of [the time, the whole accompanied by a most gracious letter.

### Miscellaneous.

**MAGIC LANTERNS**, of superior make, complete, with a dozen well-painted slides, sent carriage free to any part of the United Kingdom at the following prices: No. 1, 7s. 6d.; No. 2, 15s.; No. 3, 30s.; No. 4, 42s.; No. 5, 50s. At KEYZOR and BENDON'S (successors to Harris and Son), opticians, 50, High Holborn, Phantasmagoria and dissolving view lanterns in great variety. List free.

### MAGIC OPTICAL ILLUSIONS.

Liberal arrangements are offered parties bringing out this extraordinarily novel dramatic entertainment, combining living with spectral performers, life size, in Dickens's "Haunted Man," &c. Apply to Mr. Direks, C.E., patent agency office, 32, Moor-gate-street, City.

**The Bullfanger, new Winter Over-coat**, 25s. to 42s., just introduced by B. BENJAMIN, Merchant Tailor, 74, Regent-street, W.

The **OUDE WRAPPER**, Registered, combining Coat, Cloak, and Sleeved Cape, from 25s. to 60s. The **PELLISSIER**, from 21s. to 30s.

The **FORTY-SEVEN SHILLING SUITS**, made to order, from Scotch Heather and Cheviot Tweeds, all wool, and thoroughly shrunken.

The **TWO GUINEA DRESS and FROCK-COATS**, the **GUINEA DRESS TROUSERS**, and the **HALF-GUINEA WAISTCOAT**.

N.B. A perfect fit guaranteed.

### HOLLOWAY'S OINTMENT & PILLS

Unqualified for the cure of scrofula. It has been contended that this disease is incurable, but that there are remedies which might mitigate the disease for a time. Such arguments were very true until the discovery of Holloway's Ointment and Pills. It has since been incontestably proved that they have effected thousands of cures with ease. The Pills being composed of vegetable substances, and the ointment containing such powerful healing properties, that they act in unison upon the system, and the disease is quickly eradicated.

Sold by all medicine vendors throughout the world; at Professor Holloway's Establishments, 244, Strand, London, and 80, Maiden-lane, New York; by A. Stampa, Constantinople; A. Guidicy, Smyrna; and E. Muir, Malta.

### Exhibitions, &c.

#### GREAT FRUIT EXHIBITION

at WILLIS'S ROOMS, October 24.—Horticultural Society of London.—Tickets can now be had at 21, Regent-street, price 2s. each to the bearers of Follows' Orders, or 2s. 6d. each to the public; and also at 2s. 6d. each of Charlwood and Co., Tavistock-row, Covent-garden; Noble and Co., 152, Fleet-street; Henderson and Son, Pineapple-place; E. G. Henderson and Son, Wellington-nursery, St. John's-wood; Hurst and McMullen, 4, Leadenhall-street; Lawson and Son, 27, Great George-street, Westminster; J. and C. Lee, Hammersmith; Osborn and Son, Fulham; Veitch and Son, King's-road; J. Weeks and Co., King's-road; Wrench and Sons, London-bridge. After October 17 all Tickets will be 2s. 6d. each, and on the day of exhibition 3s. 6d.

**MADAME TUSSAUD'S EXHIBITION**, at the Bazaar, Baker-street.—Approaching Marriage. Full-length portrait models of H.R.H. the Princess Royal, and H.R.H. the Prince Frederick William of Prussia are now added. Admission, 1s.; extra room, 6d. Open from 11 in the morning till 10 at night. Brilliantly illuminated at 8 o'clock.

**ARCHITECTURAL EXHIBITION**, and Collection of Building Materials and Inventions, Suffolk-street, Pall-mall-east.—Open from 9 till dusk.—Admission 1s.; or by season tickets, at all times and to all the lectures, 2s. 6d.

JAS. FERGUSSON, F.R.S., } Hon. Secs.  
JAS. EDMESTON, Jun. }

#### THE BATTLE OF BALACLAVA—

Mr. SALT'S great PICTURE, the Earl of Cardigan describing the Battle of Balacava to the Royal Family at Windsor Castle, and containing portraits of H.R.H. the Prince Consort, the Prince of Wales, Prince Alfred, Prince Arthur, the Princess Royal, the Princess Alice, the Princess Helena, the Princess Louise, the Duchess of Wellington, the Earl of Cardigan, and Lord Rivers. Is now ON VIEW from 10 till 6, at Messrs. Henry Graves and Co's, 6, Pall-mall.

#### THE ROYAL POLYTECHNIC.—

Important Novelties.—1st. "The REBELLION in INDIA." An entire new series of DISSOLVING VIEWS, painted by Messrs. Hille, Claro, Knott, Perring, and Frey, illustrating the most important localities of the PRESENT MUTINY, with an interesting LECTURE on the RISE and PROGRESS of the BRITISH RULE in INDIA, by James Malcolm, Esq., late of the Royal Panopticon, daily at a quarter-past Four and half-past Nine. 2nd. A new PHILOSOPHICAL ENTERTAINMENT, explanatory of the most celebrated Ancient and Modern Illusions of the (so-called) Wizards, with numerous Experimental Illustrations. Re-engagement of the ST. GEORGE'S CHOIR, for their popular VOCAL CONCERTS, every Tuesday, Thursday, and Saturday evening, at Eight. LECTURE by Mr. King, on the ATLANTIC TELEGRAPH CABLE. The DISSOLVING VIEWS and PANORAMAS, illustrating CHINA and the Localities of the PRESENT WAR. Stevens's Eighty new Cosmorama and Life-like Stereoscopes. The Diver and Diving Bell; more than 3000 Models and Works of Art; Electrical Experiments; Machinery always in Motion; Montanari's Art Wax-Work, &c. Exhibition daily of the far-famed Polytechnic OXY-HYDROGEN MICROSCOPE.

#### ROYAL COLOSSEUM, Regent's-park.

Open daily from 12 to 5, and from 7 to 11. Admission 1s. In course of preparation, and will shortly be exhibited, a new Series of Views in India, descriptive of the scenes and places in which the recent atrocities have been perpetrated.

#### LAST DAY.

**DELHI.—Large PANORAMIC VIEW** of DELHI and the SURROUNDING COUNTRY, painted by Mr. Marshall, of Her Majesty's Theatre, EXHIBITED To-day, for the last time, from 10 till 5, at the Auction Mart, Bank of England. Every fact connected with the rebellion detailed in a descriptive lecture by Mr. Gregory, at half-past every hour.—Admission, 6d.

**DELHI: Scenes of the Head-quarters** of the REVOLT in INDIA.—GREAT GLOBE, Leicester-square.—In addition to the Dioramas of Russia and India now opened, a new and splendid DIORAMA of DELHI, its Mosques and its Palaces, at 1.30 and 7.30 p.m. Admission to the whole building, 1s.

#### BURFORD'S PANORAMA.—SIERRA

LEONE.—This beautiful and picturesque Panorama is now OPEN to the public. Moscow and the Bernese Alps continue on view. Admission to each, 1s. Open from 10 till dusk.—Leicester-square.

#### MDLLE. ROSA BONHEUR's great

PICTURE of the HORSE FAIR.—Messrs. P. and D. Colnaghi and Co. beg to announce that the above PICTURE is now on VIEW, at the German Gallery, 168, New Bond-street, from 9 to 6, for a limited period. Admission, 1s.

#### GREAT EASTERN.—Wm. C. Baxter.

"Sir John Falstaff." Lower Water-gate, Deptford, begs most respectfully to inform his friends and the public that he has now completed his arrangements for SEATS to VIEW the LAUNCH of the GREAT EASTERN STEAM SHIP, which is near her completion. The only direct view of the above-named ship in front of the river, and free from all danger that might occur at the launch. Seat to view any day of the week (Sunday excepted), from 10 a.m. till 4 p.m. Tickets for the occasion, one guinea. Any lady or gentleman wishing for a seat can obtain a ticket by sending a post-office order. W.C.B. has so conveniently arranged the seats that there cannot be any choice as to view. Seats to spare, 150.

N.B. Refreshments of all kinds can be had at the above tavern of the finest quality.

#### The GREAT EASTERN STEAM SHIP.

Visitors are admitted daily. The only authentic account of this leviathan ship, with fifteen engravings, is published by Messrs. H. G. Clarke and Co., 23, Strand, price 6d. A copy sent post-free to any address for seven stamps. The fourth edition, ready this day, contains a large engraving from an original drawing, showing the preparations for the launch.—232, Strand, Oct. 6.

#### CHRISTY'S MINSTRELS.

at Polygraphic Hall, King William-street, Strand.—Open every evening, and on Saturday in a grand morning entertainment, commencing at 3. Seats can be secured at Mr. John Mitchell's, 33, Old Bond-street, and at the Hall.

#### THE ZOOLOGICAL GARDENS.

Regent's Park.—A male Chimpanzee has been added to the collection. Admission, 1s.; on Monday, 6d.; children under 12 years, of age, 6d.

#### CHARLES OKEY's Parisians at home.

—Paris—Baden—Wildbad—Piano—Burlesque and Rough Sketches. Wednesday and every evening, except Saturday, at 8; Tuesday and Saturday mornings at 21. Seats, 1s.; stalls, 2s.—Lowther Arcade Rooms, Adelaide-street, Charing-cross.

#### PHOTOGRAPHIC SOCIETY.

Now Open, the FOURTH ANNUAL EXHIBITION of the PHOTOGRAPHIC SOCIETY, at the Gallery of the Painters in Water Colours, 5A, Pall-Mall East.—Admission, 1s. Catalogue, 6d.

#### FALLS OF NIAGARA, daily, from 10

to 5, at 96, Gracechurch-street.—The Exhibition of this extraordinary PICTURE will shortly CLOSE.—Lloyd, Brothers, and Co.

### Theatrical Announcements.

#### THEATRE ROYAL, HAYMARKET.—

THIS EVENING, and during the whole of next week, the comedy of the LOVE CHASE. Constance, Miss Amy Sedgwick. After which, the new farce of MY SON DIANA, in which Mr. Buckstone will appear. With THE SWISS COTTAGE. The performance will commence every evening at 7 o'clock.

#### ROYAL PRINCESS'S THEATRE.

THIS EVENING and during the week, Shakespeare's play of THE TEMPEST. Books of Shakespeare's play of the Tempest, as arranged for representation at the Royal Princess's Theatre, with Notes by Mr. C. Kean, may be had at the box-office of the theatre, price 1s. each.

#### THEATRE ROYAL, ADELPHI.—

Great Success.—Crowded Houses.—Re-engagement of Mr. T. P. Cooke, who has kindly consented to appear for a limited number of nights more, in consequence of his immense attraction, and who will perform (To-night and every evening) his original character, in the nautical drama of MY POLL and MY Partner Joe.—Mr. Wright and Mr. Paul Bedford.—THIS EVENING, (Saturday, Oct. 17), DOMESTIC ECONOMY. Grumly, Mr. Wright; Mrs. Grumly, Miss Arden. After which will be revived the celebrated nautical drama of MY POLL AND MY PARTNER JOE, with new scenery, dresses, &c. PARENTE JOE, who will sustain his original character of Harry Halyard; other characters by Messrs. Wright, P. Bedford, C. Selby, Billington, J. Bland, C. J. Smith, Miss Arden, and Miss Mary Keeley. With FEARFUL TRAGEDY IN THE SEVEN DIALS: by Messrs. Wright, P. Bedford, and Miss Arden.

#### ROYAL MARYLEBONE THEATRE.—

Triumphant success of Mr. and Mrs. C. Holt, the Australian tragedians, confirmed by the unanimous voice of the press. They will appear to-night in Sheridan Knowles' splendid play of WILLIAM TELL. William Tell, Mr. C. Holt; Albert (his son), Mrs. C. Holt. To conclude with BLACK-EYED SUSAN. William, Mr. C. Holt; Susan, Mrs. C. Holt.

#### ASTLEY'S ROYAL AMPHITHEATRE.

—Important notice.—Engagement of Mr. James Robinson, the Great Star Rider of America, from Howe and Cushing's United States' Circus.—Mr. William Cooke announces that he has secured the services of the above gifted artist; and the wonderful feats accomplished by him are not only entirely novel, but are performed and achieved without saddle or bridle.

#### MR. and MRS. CHARLES DILLON

will appear this and every evening, until further notice, at the Theatre Royal, Manchester; from there they will proceed on a tour through Scotland, and return to London to commence the dramatic season at the Royal Lyceum Theatre, on Monday, Dec. 31st.—All communications respecting engagements to be addressed to Mr. P. B. Chatterton, Secretary, Theatre Royal, Manchester.

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